



3156

MUSICALIA



# Manru.

Oper in drei Aufzügen.

Dichtung von Alfred Mossig.



Musik  
von

## J. J. Paderewski.



Potpourri für Klavier arrang. von  
Camillo Morena.

M. 3, —.

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3156

III Mus.





Potpourri  
aus der Oper:  
**MANRU**  
von  
I. J. Paderewski.

Moderato.  
Scene in der Schmiede.

Arrang. von Camillo Morena.

Klavier.

The musical score is written for piano and consists of four systems. The first system is marked 'Moderato' and 'Scene in der Schmiede'. It begins with a 6/8 time signature and features a strong, marcato rhythm with dynamic markings of *ff* and *ben marcato*. The second system continues the piece with a variety of dynamic markings including *f*, *sf*, and *f*. The third system shows a change in texture with more complex melodic lines in the right hand. The fourth system concludes the piece with a *poco rit.* marking and a final chord in 2/4 time.





**Andantino ma non troppo.**

Mädchen-Chor: Wie einer Maid macht ihr aus Blumen Kleid!

Hedwig: Töchterlein, wärest du hier!

*a tempo*

Mädchen-Chor: Rasch und behend!

**Allegretto.**

Mädchen-Chor: Wenn die Abendröthe kommt,

*m. s.*

den Himmel zu erhellen.



*m. s.*

*sempre p*

*cresc.*

*dim.*

*string.*

*cresc.*

*Più animato.*

*sf*

*f*

*mf*

### Allegretto.

Mädchen-Chor: Ist der Mond am Himmel voll.

*f*

*p*

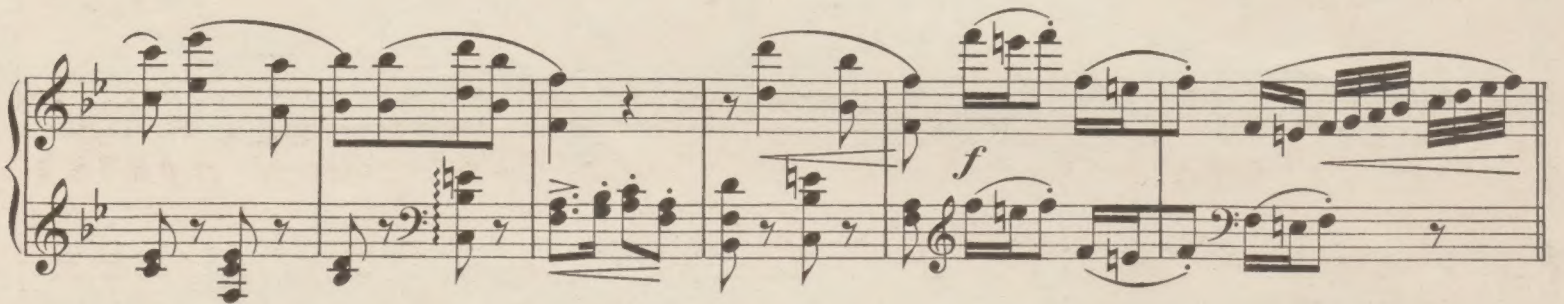
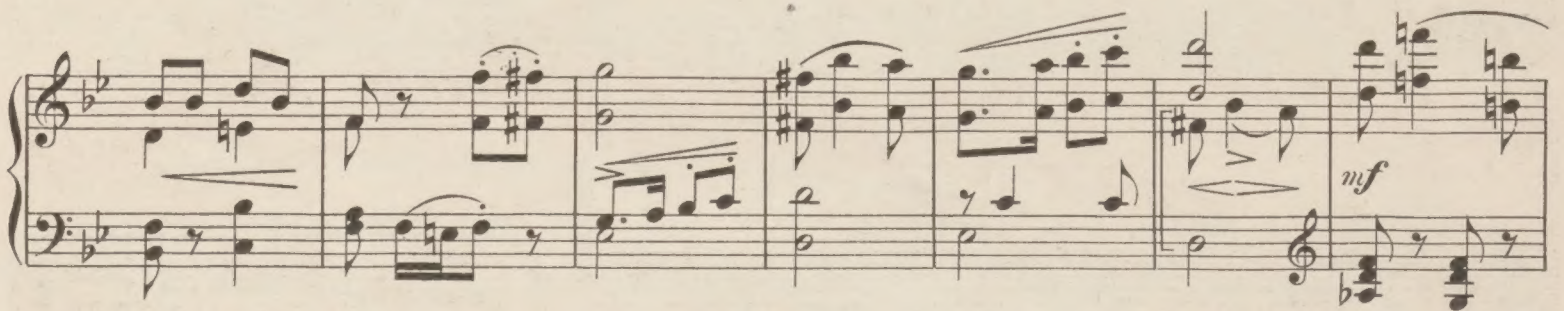
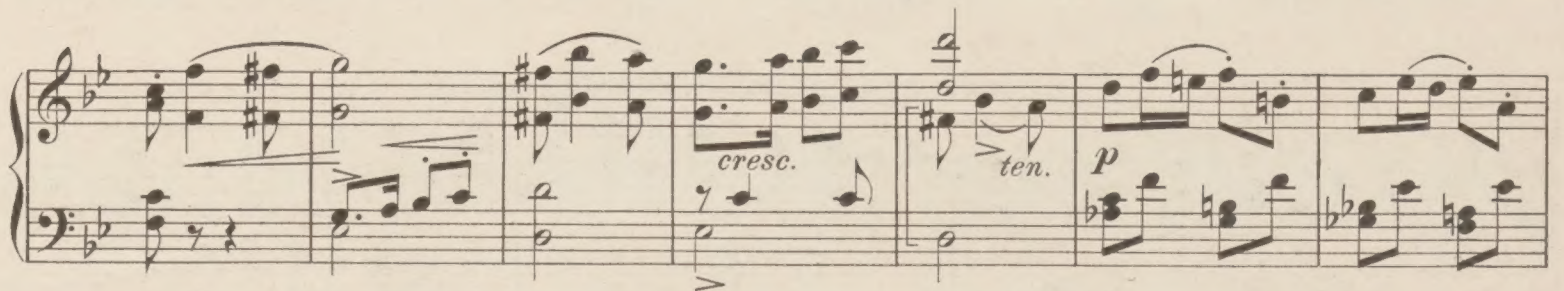
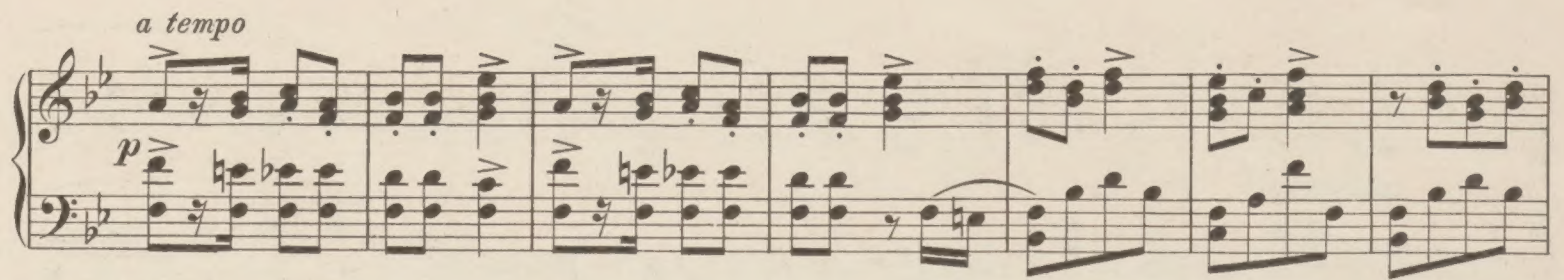
*scherzoso*

*f*

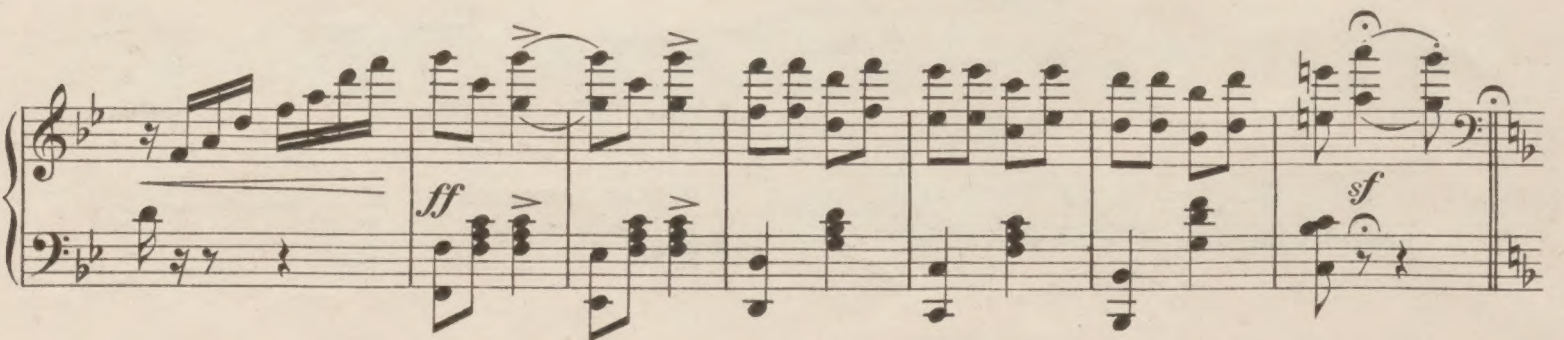
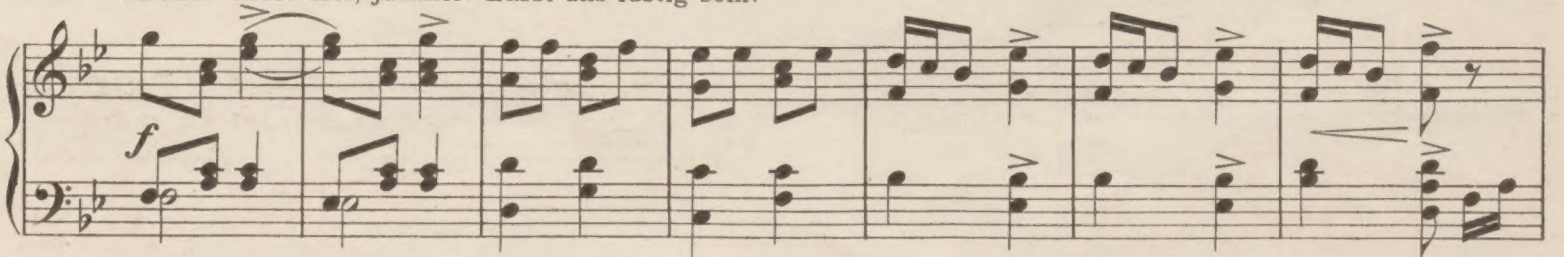
*ten.*

*p*





Männer-Chor: Hei, juchhei! Lasst uns lustig sein!





**Moderato.**

Zigeuner-Chor: Lasst uns wallen!

pp rit. pp

Jagu: Einst rettetest du mich vom Galgen und Strick.

p pp

p pp accel.

**Allegro.**

Urok: O nein, o nein, Zigeunerlein.

f marcato dim.

p f marcato

p simile p



## Allegretto.

Ballett-Musik Akt I.

Chor: Schaut, seht's! Die versteht's!



A musical score for the song 'The Rose Tree'. The score is written for a single melodic line and a basso continuo line. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written on a treble clef staff, and the basso continuo is written on a bass clef staff. The music is in a simple, folk-like style, with a repeating melodic phrase in the right hand and a supporting bass line in the left hand. The score is divided into measures by vertical bar lines, and there are repeat signs at the beginning and end of the piece.

**Andante molto sostenuto.**  
Wiegenlied. Schlaf, wohl, theures Kind.

Wiegenlied. Schlaf, wohl, theures Kind.

A musical score for a lullaby. It features a treble and bass staff with a 6/8 time signature and a key signature of one flat. The melody is in the treble staff, and the bass staff provides a simple accompaniment. The piece ends with a tenuto mark and a piano (p) dynamic.

Musical score for "L'Espresso" by Debussy, measures 1-4. The score is in 3/4 time, key of B-flat major. The right hand (treble clef) features a melody with a crescendo and a mezzo-forte section. The left hand (bass clef) provides a steady accompaniment. The score includes dynamic markings: "cresc.", "m.s.", and "rit. e dimin.".

**Più mosso.**

*Piu mosso.*

The score is in 2/4 time. The first system shows a treble and bass staff with a melodic line in the treble and a bass line in the bass. The second system shows a treble staff with a melodic line and a bass staff with a bass line. The tempo is marked *Piu mosso.* and the dynamics are *f* and *\*.*

Arpa.



**Allegro non troppo.**  
Tamburin-Lied.

Asa: Ahnt es wohl, wie Lieb' und Leben.

*p*

*f* Tra la la la la

*p calmato*

**Andantino.**

Ulane: Sei doch ruhig, sei doch gut!

*poco rit. e dim.*

*p*

*pizz.*

*ten.*

*p a tempo*

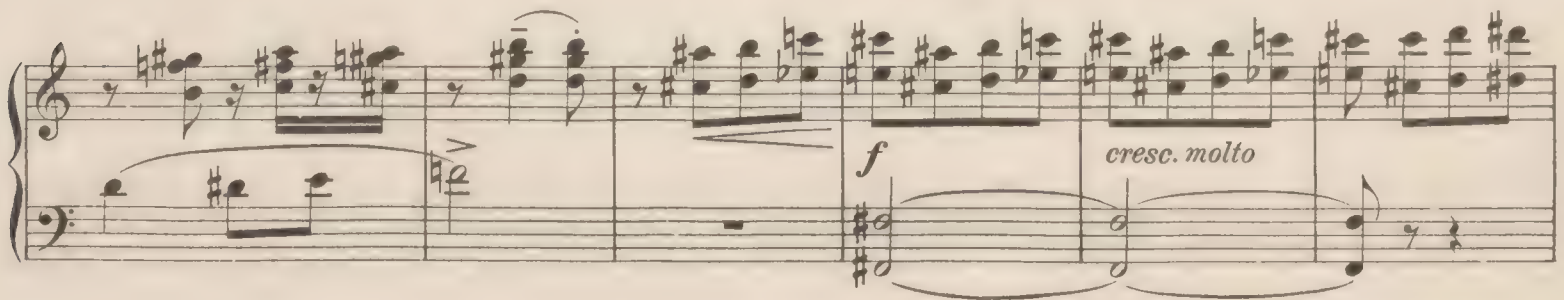
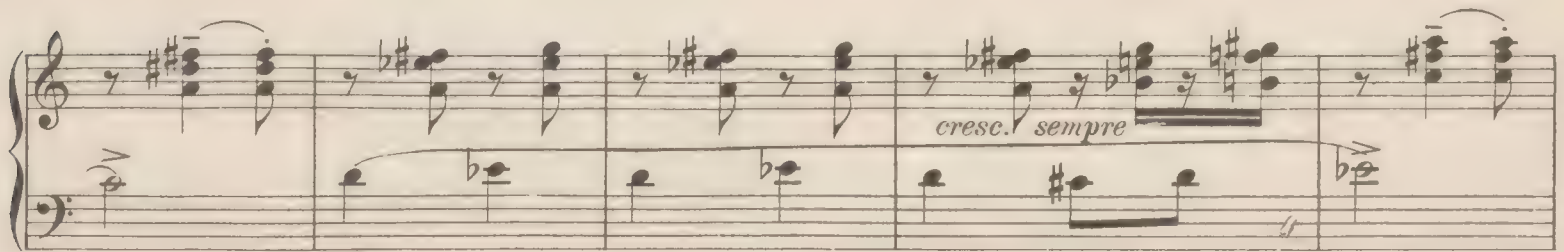
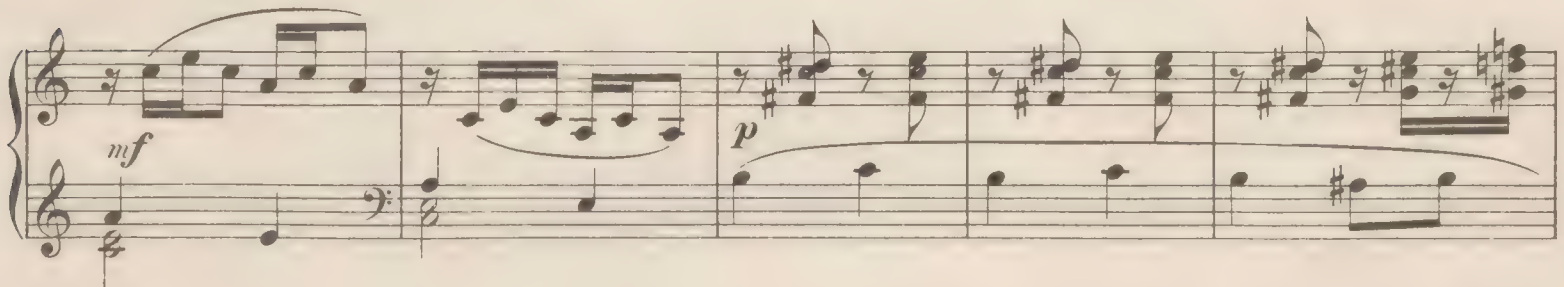
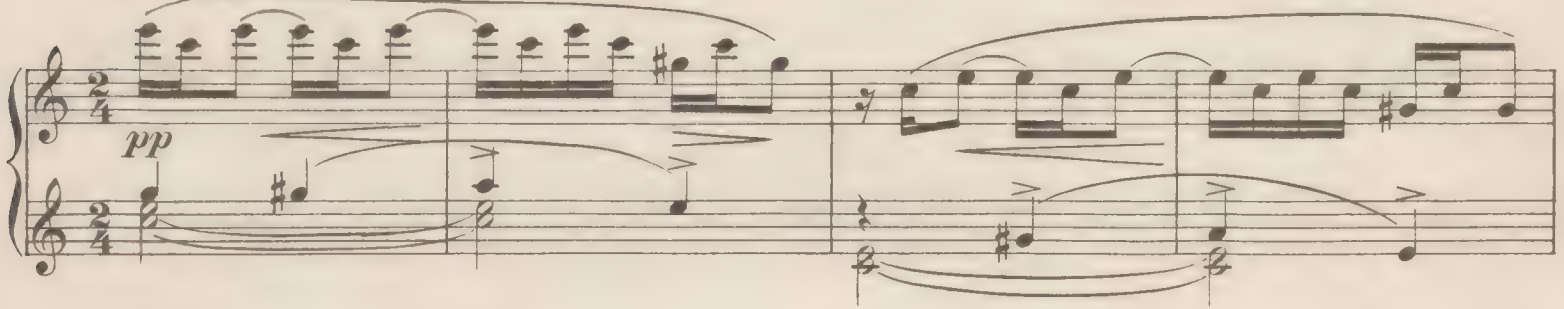
*cresc.*

*poco a poco più vivo*





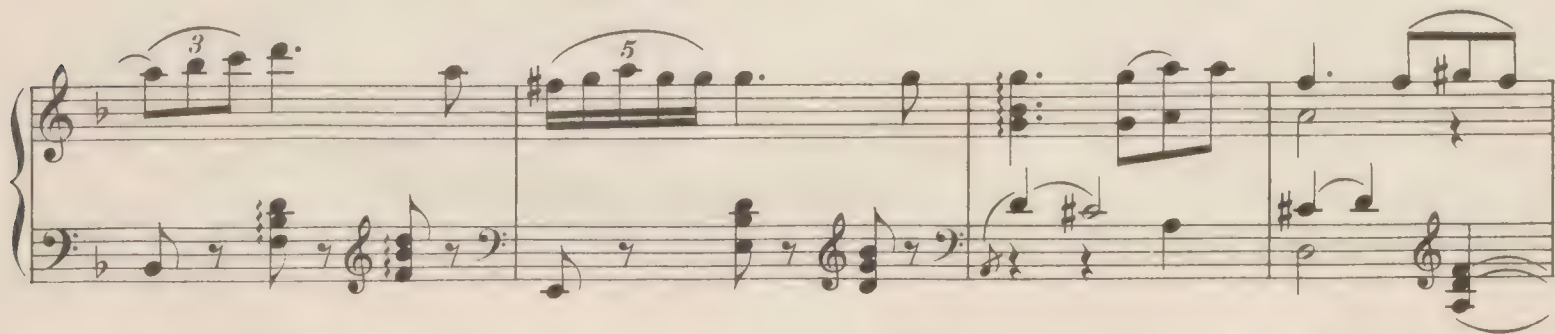
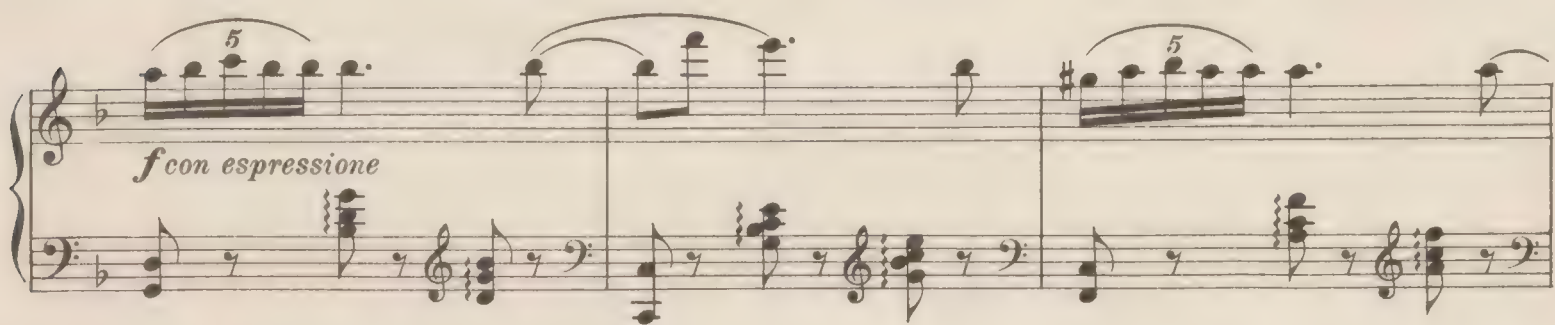
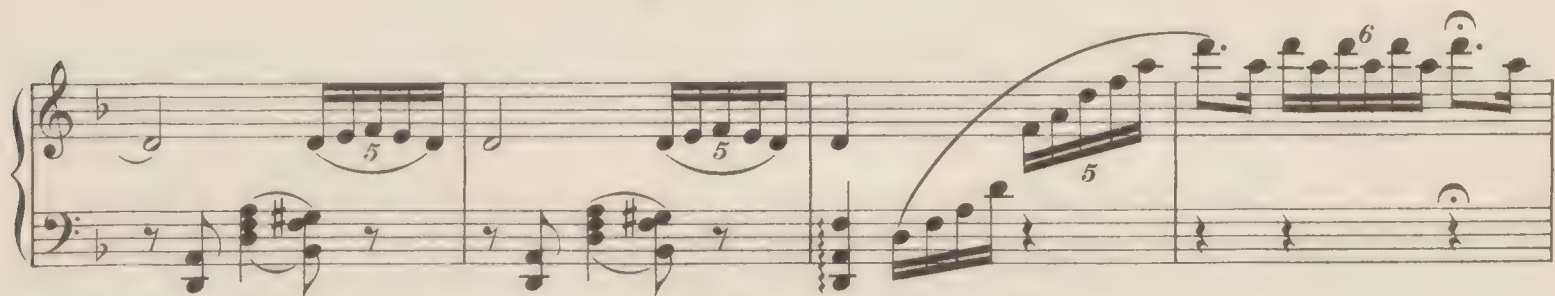
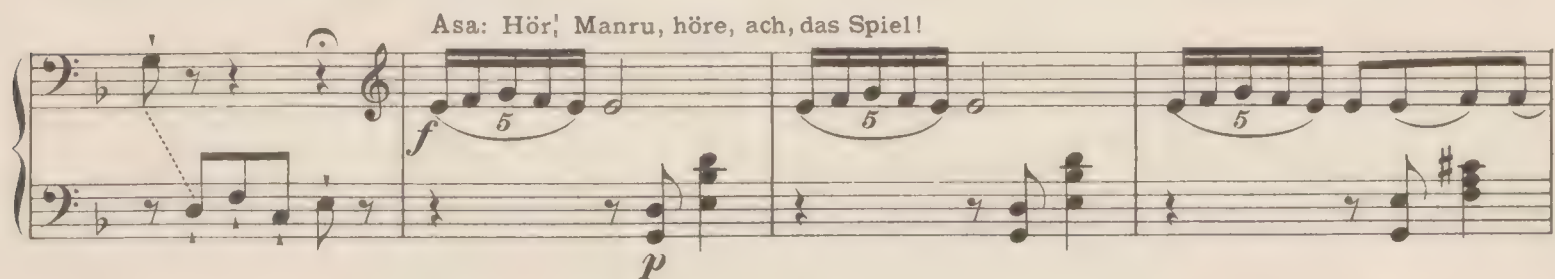
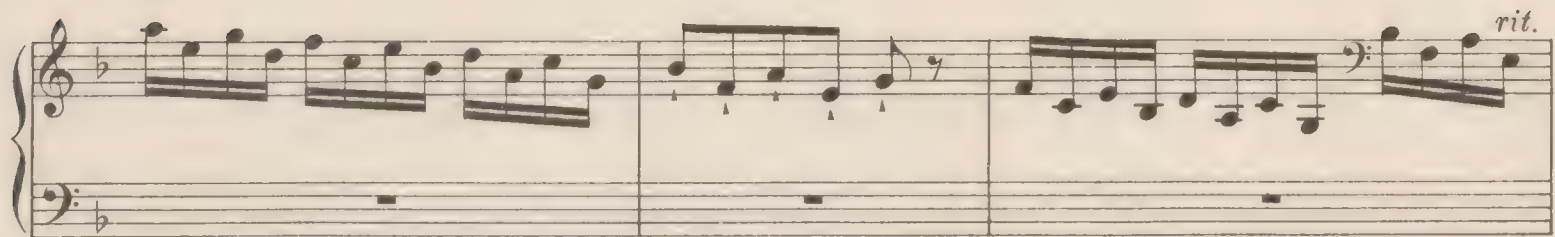
**Allegro.**  
Vorspiel zum III. Akt.





This musical score is for a piano and violin. The piano part is written in a grand staff (treble and bass clefs) and features dense, complex chordal textures with many sharps and naturals. The violin part is written in a single staff. The score includes several dynamic markings: *fff* (fortississimo), *f* (forte), *dimin.* (diminuendo), *p* (piano), *calmato* (calmato), *Rubato.* (Rubato), and *f* (forte). There is also a section marked *Violin-Solo.* The tempo or mood is indicated by *calmato* and *Rubato.* The score is divided into measures by bar lines, and some measures contain triplets (indicated by a '3' and a bracket). The key signature is complex, with many sharps and naturals throughout the piece.







*f*

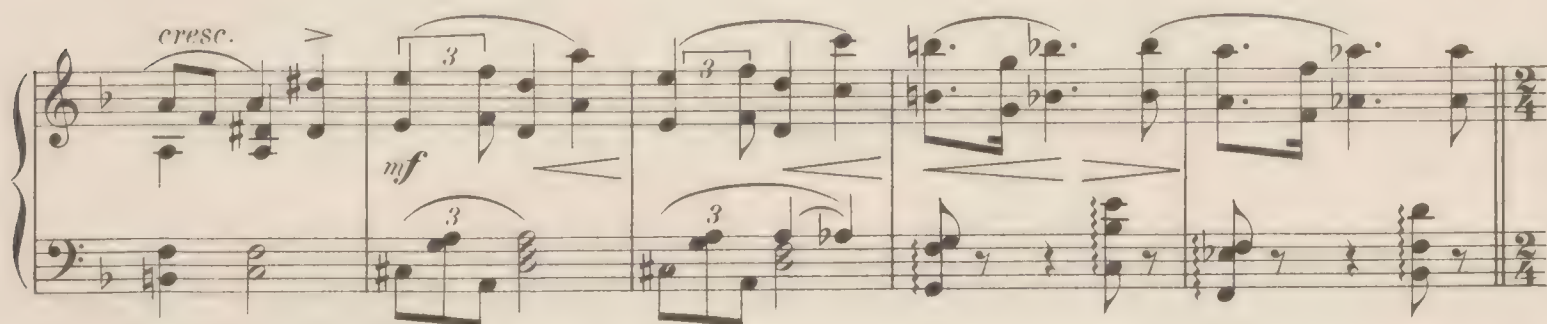
*Andante.*  
Ulanas Gesang Akt I: Einsam leb' ich und verlassen.

*rit.* *p*

*p*

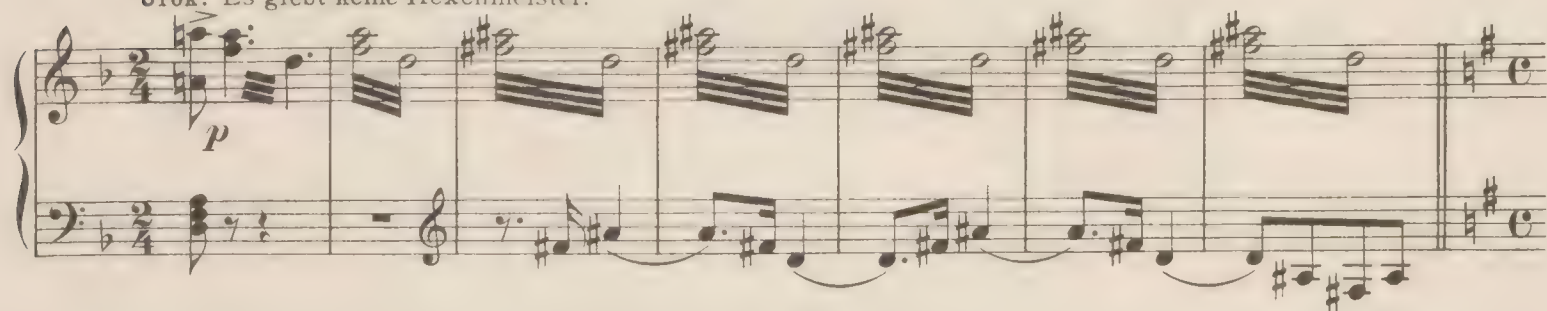
*con anima*



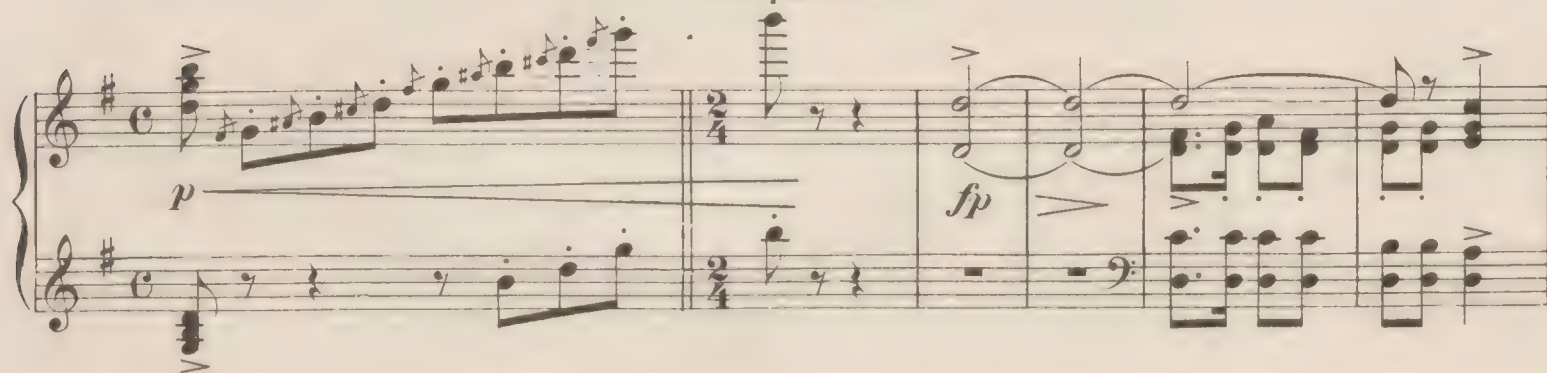


### Agitato.

Urok: Es giebt keine Hexenmeister.



### Allegretto.





## Moderato.

## Tempo di Marcia.

## Zigeuner-Marsch.



This page of musical notation consists of six systems of staves, each with a treble and bass clef. The music is written in a key with two flats (B-flat and E-flat). The notation includes various musical elements such as notes, rests, trills (marked 'tr'), and dynamic markings. The first system includes a 'p' (piano) marking and a 'cresc.' (crescendo) marking. The second system includes a 'ff con forza' (fortissimo con forza) marking. The third system includes a 'p' (piano) marking. The fourth system includes a 'p' (piano) marking. The fifth system includes a 'p' (piano) marking. The sixth system includes a 'p' (piano) marking. The notation is complex, with many notes and rests, and includes various musical symbols such as slurs, ties, and trills.



The page contains five systems of musical notation for piano. Each system consists of a grand staff (treble and bass clefs). The first three systems feature a melodic line in the right hand with slurs and accents, and a bass line with a long, low note marked 'Ped.' (pedal) and a final chord marked with an asterisk (\*). The fourth system begins with a piano (*p*) dynamic and includes the instruction 'poco a poco crescendo' written across the staves. The bass line in this system features triplets. The fifth system continues the melodic and bass lines, with a fortissimo (*ff*) dynamic marking appearing in the bass line. The notation includes various musical symbols such as notes, rests, slurs, accents, and dynamic markings.



**Molto vivace.**

(II. Akt, Finale.) Ulan: Komm' mich zu erlösen!

First system of musical notation. The treble clef staff contains a melody starting on G4, moving up stepwise to D5, with a crescendo hairpin. The bass clef staff contains a bass line with octaves and chords. The dynamic marking *p* is in the bass staff.

Second system of musical notation. The treble clef staff continues the melody. The bass clef staff has a rest followed by a bass line. The dynamic marking *ff* appears in the bass staff.

Third system of musical notation. The treble clef staff continues the melody. The bass clef staff has a rest followed by a bass line. The dynamic marking *cresc. sempre* is written above the bass staff.

Fourth system of musical notation. The treble clef staff continues the melody. The bass clef staff has a rest followed by a bass line.

Fifth system of musical notation. The treble clef staff continues the melody. The bass clef staff has a rest followed by a bass line. The dynamic marking *ff* is in the bass staff. The system ends with a double bar line and a fermata over the final chord.





# Compositions de *I. J. Paderewski.*



- Op. 1. **Deux Morceaux** pour Piano. *Prélude, M.*  
Minuetto . . . . . 2,—
- Op. 4. **Elegie** pour Piano . . . . . 1,—
- Op. 5. **Danses polonaises** (Tańce polskie)  
pour Piano, complet . . . . . 3,—
- Séparées:  
No. 1. **Krakowiak** (Mi-majeur) . . . . . 1,20  
No. 2. **Mazurek** (Mi-mineur) . . . . . 1,20  
No. 3. **Krakowiak** (Si-b-majeur) . . . . . 1,50
- Op. 5. **Danses polonaises** (Tańce polskie),  
arr. pour Piano à 4ms., complet . . . . . 3,50
- Op. 6. **Introduction et Toccata** pour Piano . . . . . 2,—
- Op. 7. **Quatre Lieder**, Texte allemand, polonais  
et anglais . . . . . 3,—
- Op. 8. **Chants du voyageur** pour Piano . . . . . 3,—
- No. 3. **Mélodie** pour Piano à 2ms. . . . . 1,—  
pour Piano à 4ms. . . . . 1,—  
pour Violon et Piano . . . . . 1,—  
pour Violoncelle et Piano . . . . . 1,—  
pour Orchestre. Partition . . . . . 4,—  
Parties d'Orchestre . . . . . 5,—  
Parties du Quintuor séparées . . . . . à —,30
- Op. 9. **Danses polonaises** (Tańce polskie) pour  
Piano. Cah. 1 (No. 1—3) Cah. 2 (No. 4—6) à 2,—
- Séparées:  
No. 1. **Krakowiak** (Fa-majeur) . . . . . 1,20  
No. 2. **Mazurek** (La-mineur) . . . . . 1,20  
No. 3. **Mazurek** (La-majeur) . . . . . 1,20  
No. 4. **Mazurek** Si-b-majeur . . . . . 1,20  
No. 5. **Krakowiak** (La-majeur) . . . . . 1,20  
arr. pour Violon et Piano . . . . . 1,50  
No. 6. **Polonaise** (Si-majeur) . . . . . 1,50
- Op. 9. **Danses polonaises** (Tańce polskie) arr.  
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Cah. 2. (No. 4—6) . . . . . à 3,50
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No. 4. **Barcarolle** . . . . . 1,—  
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Parties du Quintuor séparées . . . . . à —,30  
pour Harmonie. Parties . . . . . 5,—
- No. 2. **Sarabande** . . . . . 1,—  
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- Op. 16. **Miscellanea**. Série de morceaux pour  
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Partition pour deux Pianos . . . . . 10,—
- Op. 18. **Six Lieder**, Texte allemand . . . . . 5,—
- Op. 18. **Six Lieder**, Texte polonais . . . . . 5,—
- Op. 19. **Fantaisie polonaise** sur des thèmes  
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Op. 14 No. 1. **Menuet** à 2 ms L. 4.— l'ordo

